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ABSTRACT

A sequential writing program is described that has adapted James Moffett's ideas in "Teaching the Universe of Discourse" to suit the needs of a seventh and eighth grade school system that emphasizes expository writing instruction. The introductory chapter explains Moffett's ideas and how they were adapted for this program. Subsequent chapters discuss the various writing modes and associated writing tasks. These modes include the dramatic, nonfiction narrative, fictional narrative, and expository modes. Other chapters discuss areas of concentration for grades seven and eight, the performance objectives of the program, a growth model for measuring writing, and selected measures corresponding to the performance objectives. An appendix contains additional writing tasks for the writing modes. (RL)

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A Sequential Junior High Writing Program

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As evidenced by the attendance at one of our Conference Day workshops last spring, a number of English teachers in our school system are deeply concerned about the low quality of student expository writing. All of us intuitively feel that what students are producing in terms of expository writing is not at all satisfactory. To remedy this situation, we have two alternatives. The first would involve giving the students weekly practice in specifically this type of discourse, showing them how to formulate a topic sentence, add supporting details, and find a clincher for the end. Most of us who have tried this approach would have to agree that the result is increasing frustration on the part of both students and teachers alike. We assign them topics on "Giving Directions" or "An Analysis of a Literary Character", yet rarely can we see any improvement in the quality of expository pieces submitted from week to week. And no wonder. What we're asking the students to do in drilling them on this mode of discourse alone is to practice something they can't yet do. In effect, we are having them rehearse mistakes.

Those of us who realize the futility of such an approach to improving the quality of students' expository writing realize there must be a better way. This leads us to consider our second alternative. We could search out some other method which could enable the students to write more improved exposition. The problem with the second alternative lies in knowing

exactly what that other method is. It would seem to make sense that the plan would involve leading the students through a step-by-step process until they would reach the level of quality in their expository pieces which we expect. But what exactly are those steps ? Is there a sequence or a direction we can follow, the end point of which will be better exposition ? Fortunately, the answer is YES ! The problem lies in acquainting ourselves with exactly what each step involves, and then developing a series of writing activities around those steps. This has been our intent in proposing the writing program which follows.

In an attempt to devise a writing program that would meet the needs of both students and teachers at the junior high level, our first endeavor has been to ground such a program in a solid theoretical base. To this end we have focused on James Moffett's Teaching the Universe of Discourse, (Boston: Houghton Mifflin Company, 1968), in which he presents his ideas about the processes of "abstraction" and "decentering". Moffett's theories, which we shall elaborate upon later in this paper, have served as a sort of guideline which has enabled us - with some modification - to establish the much needed sequence for our writing program.

Secondly, we have compiled a list of specific objectives for such a program that will aid us in meeting our long range goal of fostering student growth in writing, ultimately leading the students toward expository writing of a much higher quality. These objectives will be achieved through the sequential writing activities which we have also included herein. Thirdly, we have devised a measurement scheme that will allow us to assess a student's growth in writing and thereby evaluate the program's

effectiveness in a more reliable and valid way than most of us presently use.

In order to fully comprehend the theory on which this program is based, it is necessary to understand the three major concepts on which it is built: "abstraction", "decentering", and "rhetorical context". "Abstraction", according to Moffett, refers to that process by which the mind attempts to organize and gain control over the ongoing experiences of our daily lives. Take for example a child who observes his father drinking beer each day that he comes home from work. Initially, the child perceives just that event at a specific place and time. Later, if the child notices his father drinking at a family picnic, the child may recall these other instances of his father's drinking; his firsthand impressions which were stored as "memories" now return. If these memories are combined with new experiences, the child may begin to make certain generalizations about his father's drinking habits, such as "Every time daddy drinks he gets happy", or "Every time daddy drinks he talks a lot." Thus the child has formulated a generalization based upon his intellectual ability to categorize these events. Ultimately, the child may propose the theory, "If people drink, they will be happy", or "If people drink, their inhibitions are reduced". As one can see, this process of abstraction involves the cycle of perceiving - remembering - categorizing - generalizing - theorizing --- a type of hierarchical progression in which the mind transforms the raw data of experience into mental or inner constructs. This entire process, as we shall see momentarily, has certain significant implications for the English classroom and in particular for the teacher endeavoring to teach expository writing.

The second major concept upon which Moffett bases his theory is that of "decentering". As originally formulated by Piaget, "decentering" is that process by which an individual moves beyond his own ego, beyond his own personal universe, in order to gain new perspectives on the world at large. Rather than perceiving himself as the center of everything, decentering enables the student to "get outside of himself", to "step into the shoes of others", thus moving away from a very parochial and private outlook. Like the process of abstraction, that of decentering also enables the individual to become a spectator rather than a participant in the events around him, thus again allowing him to re-order or re-organize the world.

How then do these two processes, abstraction and decentering, relate to the needs of the students of English ? According to Moffett, since both processes embody the stages of mental growth, they should serve as a model or basis for the English curriculum we offer to students. Or, put another way, the processes of language development and communication which we wish to nurture in the classroom should pattern themselves after the process of psychological development the child is mentally undergoing. Moreover, Moffett views this psychological development as forming the backbone of the English curriculum and serving as its source of continuity. Thus, our writing tasks, rather than be assigned at random, should be given in a certain sequence that allows the student to gradually reach higher levels of abstraction and further decentering. A student thus builds successively on preceding writing assignments, moving beyond merely reporting on events for a nearby, familiar audience toward attempting a kind of theorizing before a large, remote, and unfamiliar audience. This

final stage would, of course, encompass expository writing, which reflects higher stages of mental growth and development than the preceding ones. To further clarify Moffett's intentions we have included the scheme he has suggested for developing a sequential English curriculum: (Ibid., p. 35.)

	what is happening	- drama	- recording
	what happened	- narrative	- reporting
↓	what happens	- exposition	- generalizing
	what may happen	- logical argumentation	- theorizing

The transformation of the student from participant to spectator to ultimately a "theoretician" or "scientist" is embodied in his relationship to the events as they "happen". What Moffett demonstrates in the above scheme is the particular focus of each mode of writing as well as the hierarchical progression toward abstraction and decentering achieved therein.

Before pointing out what direct implications Moffett's ideas have for our own writing program, it is necessary to examine the additional concept of "rhetorical context". Every discourse, no matter whether it is spoken or written, involves a kind of dynamic relation between speaker - subject - audience. Moreover, it is in shifting these relationships that one is able to achieve various types of discourse. Consider the example of a student trying to articulate his feelings about whether girls should be allowed to play on all-male sports teams. How different the end product will be if his task is to explain his opinion in dialogue form to a close friend, if it is to prepare a monologue for a student assembly, or if it is to write a full expository piece for publication in the school newspaper. Similarly, his discourse will also vary according to whether he is asked to speak from his own point of view or whether he is to assume that of the opposite sex! Yet, how often do we teachers, in assigning

our students writing tasks, neglect to inform our students about all these aspects of their communication. In failing to provide the students with these important details, we are, in fact, denying them the knowledge of possible alternatives as well as the awareness of how their discourse might vary.

Taken together then, how do these three concepts of abstraction, decentering, and rhetorical context relate to the writing program we are devising ? First, if we are genuinely interested in promoting student growth in writing, the tasks we assign should follow a definite sequence; that sequence, moreover, should parallel the stages of intellectual growth the student is undergoing. Secondly, if our end goal in particular is to enable the student to improve his expository writing, which represents the highest and most decentered level of thought, then we should initially begin not with expository tasks themselves, but rather with simple recording and reporting of events and build up from there. As Moffett suggests, if the student can successively practice the lower levels of discourse, he will eventually be able to master those that are more intellectually demanding. In any event, by not coercing him to complete tasks which he is not yet mentally prepared to handle, by avoiding the futile approach of weekly drills in expository discourse, the teacher can minimize some of the frustration that students so often experience as they attempt to write. Thirdly, Moffett implies that by allowing and encouraging the student to draw on his own personal experiences for writing, the teacher can reduce some of the artificiality that so often pervades English classrooms in general.

Moffett's approach does not guarantee automatic success, nor do we present it herein as the panacea for all the ills surround-

ing student writing. But what he does argue, and what we likewise re-affirm is that by following a writing sequence, the student will himself be able to perceive a greater sense of progression in his work. By encouraging him to experiment with diverse speaker-audience relationships and to practice writing from various points of view, we can enable him to become increasingly conscious of the alternatives available to him. So also, by following this sequence the student will be able to discover that expository writing is not devoid of purpose, but rather evolves from his own natural speaking voice. This awareness, as well as his participation in the sequence we propose, should enable the student to develop his potential as a writer in general and as an expository writer in particular.

WRITING SEQUENCE

DRAMATIC MODE

I. Dialogues
II. Socratic Dialogues
III. Dramatic Monologue
IV. Interior Monologue

NON-FICTION NARRATIVE

I. Sensory Reportage
II. Autobiography
III. Memoir
IV. Biography
V. Chronicle

FICTIONAL NARRATIVE

I. Sensory Reportage
II. Autobiography
III. Memoir
IV. Biography
V. Chronicle

EXPOSITORY

I. Explanatory
II. Generalizing
III. Theorizing

The Dramatic Mode

As James Moffett explains it in Teaching the Universe of Discourse, drama rightfully belongs at the beginning of a junior high level writing sequence as it is the most accessible form of discourse for young people. This is because it is derived from natural speech the writers themselves use. Dramatic writing, as we use the term in this program, is defined as the recording of conversation which occurs, given a real or fictional situation. Drama is "what is happening" (Moffett, James. Teaching the Universe of Discourse, Boston: Houghton Mifflin Company, 1968, p. 62); it is necessarily present tense since reading or performance of dramatic writing operationalizes it in the "here and now." In other words, the enactment of dramatic writing, whether it deals with past, present, or future events, grounds it in present time and space for an audience. Put another way, drama is the least abstract (most concrete) mode in the writing sequence from Moffett's theoretical standpoint, as it is the recording of spontaneous, raw phenomena in their most physical and behavioral forms (Ibid., p. 72).

Several types of dramatic writing exist, each moving up the scale from egocentered to decentered realms. Beginning with dialogue, which is conversation between two people or characters involving events, action, and even a concrete setting, the sequence moves to Socratic dialogue. The progression is logical in terms of the notion of decentering in that in Socratic dialogue, the speakers

discuss ideas or philosophies, and not concrete actions or events. Thus the characters move from people in the here and now to embodiments of viewpoints or positions. They no longer need be grounded in time or space. Rather, the "voices" in a Socratic dialogue are merely vehicles the writer creates to present the different points of view. In a Socratic dialogue the writer must consider two sides of an issue, one of which may represent an opinion not necessarily held by himself. His ability to "put himself in another's shoes," so to speak, shows that the writer has moved away from thinking in a purely egocentric manner.

Further up the scale of decentered dramatic writing is the dramatic monologue, in which the writer must sustain a single voice and imagine an audience or listener(s). There is no give and take as in a dialogical conversation. It is the need to sustain and connect speech while keeping in mind a disembodied audience (how large? how distant in time and space?) which puts this "one-way conversation" on a higher plane than a Socratic dialogue. Since the audience remains silent in a dramatic monologue, the writer has a new rhetorical problem to deal with, which demands an even greater level of decentered thinking. In order to satisfactorily respond to the silent listener(s), the writer must anticipate questions and rebuttals the audience may be mentally posing. The audience has no chance to raise a question, call for clarification, or argue a point. The writer must know his audience's mind well enough to cover all the bases so questions or rebuttals will already have been dealt with in the monologue. Imagine, for example, a person must explain to a particular audience why a girl shouldn't be allowed on traditionally all-male sports teams. To do this well, the speaker

or writer must put himself in his audience's place and truly know their minds so that he may respond satisfactorily to their biases. The writer, in a sense, becomes one with his audience. He has thus moved on to an even higher level of decentrism, exactly the stance he will need to take later when he attempts more abstract forms of discourse for a large and varied audience.

With the removal of an imagined external audience, the monologue becomes "interior." Now the speaker soliloquizes or thinks to himself. Decentering has moved us away from "real-life" conversation. The soliloquizer bases his interior monologue, or debate with himself, on "cultural, social and familial voices" (Ibid., p. 71) in his head to resolve internal conflict or sort his perceptions. Here Moffett clearly integrates his sequence with Piaget's scheme of cognitive development which perhaps better explains this decentering process the child experiences. Interior monologue is the end point for this dramatic sequence and marks the boundary, or better, bridges the gap between the dramatic and narrative modes.

Before listing activities which would correspond to the many facets of the dramatic mode, we wish to caution readers that these serve merely as illustrations. Their insertion here should not be interpreted as a regimen to be adhered to strictly. Certainly a classroom teacher would benefit more from assessing the attitudes, interests and abilities of his students and designing activities which imitate the models we have devised.

One should notice an interesting progression within each level of the sequence, which is a slight variation of the Moffett scheme. Not only do the assignments become more decentered as you move from dialogue to Socratic dialogue to monologue, etc. but also, the ac-

tivities within each category are designed so as to attempt the same decentering process for each sub-classification. In other words, within the Socratic dialogue, the students are required to complete increasingly more complex tasks before moving onto the next level of complexity in the dramatic sequence. The following, then, is a list of suggested assignments for the first phase of the writing sequence, in which persona, purpose, and audience have been manipulated to create increasing levels of task difficulty and decentrism.

The Dramatic Mode: Writing Activities

I. Dramatic Dialogues: (a conversation between two people)

A. Self and familiar other

You are sneaking into your house because it is two hours past your curfew time in getting home from a dance. As you get past the hallway and start tip-toeing up the stairs, the lights flash on and you find your mother and/or father have been waiting up for you. What would you say to one another ? Be sure to choose your words carefully so that you are writing things in ways that you and your parents would really say them.

B. Self and unfamiliar other

You've purchased a record album from Cavages. When you get home you discover that the record won't play correctly because it is scratched. You immediately return it to the record store, but the manager refuses to accept your excuse. Write down the conversation you might have with the manager.

C. Two familiar others

Your family is in the car en route to a new vacation spot. It seems that something is wrong, although your father, the driver, does not at first admit it. After two hours, he admits that he is lost and does not know which route to follow. Write down the conversation that your mother and he would have over this matter. Be sure to choose words that your parents would really say to each other.

D. Two unfamiliar others

You are at the doctor's office waiting for a checkup. Two old ladies about seventy-five years old are sitting next to you discussing their ailments. Write down the conversation you overhear between these two old ladies.

Cont.

Dramatic Dialogues:

D. Two unfamiliar others - (based on literature)

Pretend that Nathaniel Bowditch wants to convince his father not to indenture him to Mr. Hopes and Mr. Hodges. For every good reason Nat comes up with, his father is able to think of a counter-reason why it would be better if Nat were indentured. Basing your ideas and word choice on what you already know about these characters from reading Carry On, Mr. Bowditch, write the conversation that would occur between Nat and his father.

E. Three or more others - (script writing)

Several people are riding the elevator in A.M.&A'S when suddenly it stops between floors. It will be at least an hour before the elevator can be repaired. In the meantime, everyone is trapped. Write a script in which all of the characters talk to one another. Do not write in separate character descriptions, but rather, let the personality of each character emerge or become clear through the language they use and through the attitudes and viewpoints they express. Keep in mind that this skit may be performed for other classes in the school.

II. Socratic Dialogues: (the speakers represent differing points of view.)

A. Little decentering

There is a controversy at your school about whether girls should be allowed to play on the all-male sports teams -- football, basketball, baseball, and swimming. Your friend has a different point of view on this issue from you. Write down the conversation you and your friend have in which both of you try to explain your opinions to each other. You do not have to resolve the conflict; just be sure to fully present both sides of the issue.

B. More decentered

An old man is walking down the street. He is fumbling with some packages and accidentally drops his wallet on the sidewalk, but he does not notice his mis-

Cont.

Socratic Dialogues:

take. You watch as two teenagers pick up the wallet and look inside to find fifteen dollars. One of the teenagers, Charles, wants to keep the wallet even though he knows the old man dropped it. His friend, Lee, wants to run a block ahead and return the wallet to its owner. They can't decide what to do and are disagreeing loudly enough so you can clearly hear the conversation. Write down what they are saying to each other.

C. Most decentered

You and your classmates have been reading articles about the Karen Quinlin case. You know that Karen Quinlin depends upon a machine to keep her alive, and she has no chance for recovery. Her parents want to disconnect her life-sustaining machine so that their daughter can be allowed to die, but the doctors refuse to comply with this request. They insist that such an act would constitute murder. You attend the trial and are listening to the two lawyers argue what is morally right in this case. Write down what the two lawyers would say in arguing the case before the jury.

III. Dramatic Monologues: (a one-way conversation with a silent listener.)

A. Little decentering

You arrive home from school after a terrible day, during which everything imaginable went wrong. At the dinner table your mother asks you what kind of day you had. Write down what you would tell her if you had to explain your experiences for two or three minutes. Imagine that she is listening to you attentively, but she does not interrupt you during your speech.

B. More decentered

Your grandmother, who is seventy-five years old, has just come to your house to stay for a few days. At the dinner table she begins talking about how teenagers today have things "too easy". No one in the family dares to interrupt her as she proceeds with her speech. Write down what she would say in her conversation. Be

Cont.

Dramatic Monologues:

sure to choose words, phrases, or expressions that a grandmother would be likely to use.

C. Most decentered

You are a sophisticated electronic computer and wish to run for President of the United States. You have been given television time to express your views or state your platform. Explain to the American public why it is better to have a machine run the country rather than a person.

IV. Interior Monologues: (thinking out loud; talking to oneself.)

A. Little decentering

Your social studies teacher has the habit of walking around the room each morning to check on homework assignments. She usually becomes very angry if anyone has not completed the required work. Suddenly, you realize you forgot to do the assignment. Write down what you might be saying to yourself as she gets closer and closer to your desk.

B. More decentered

You are an old woman living alone who owns a pet Labrador retriever. The dog is very old and arthritic but provides much companionship to you. You realize the dog is suffering greatly and can barely walk anymore. You are contemplating having him put to sleep, but can't bare the thought of having to live without him. Write down what you might be thinking as you try to decide what is the best thing to do.

C. Most decentered

You are a judge in a courtroom, and must sentence a man who has just been convicted of murder for running down a three-year-old child while he was driving drunk. According to the law in your state, the penalty is either life imprisonment or death by the electric chair. Write

Interior Monologues: Cont.

down what you might be thinking to yourself as you consider the various possibilities and try to make the most just decision.

Non-Fiction Narrative

The next level of discourse in this writing program is the narrative mode, which we have further sub-divided into "non-fiction narrative" and "fictional narrative." In the ordered sequence, the narrative mode is one rung up the ladder of abstraction in comparison to the dramatic mode. Before one can see that narrative writing does, in fact, represent a leap in levels of abstraction, the reader must patiently endure a definition of terms.

Consider narrative writing as Moffett explains it, as the act of telling a story about "what happened" once (Moffett, James. Teaching the Universe of Discourse, Boston: Houghton Mifflin Company, 1968, p. 120). The fact that the writer must report on what happened is crucial in terms of levels of abstraction. The narrative mode, by definition, requires one to write about the past; the writer becomes, in one sense, an historian, drawing from his pool of memories and perceptions about the past. The writer is no longer dealing with the unprocessed, raw phenomena of the "now," as he was when writing in the dramatic mode. Instead, he has become observer/historian. This shift in roles from the dramatic to narrative modes may seem insignificant unless one remembers that observing and remembering past events and feelings is a critical second step in the process of abstracting. Indeed, one could not reach the level of abstraction that generalizing and theorizing require unless one had a series of recollections to use as the bases

of category building. In other words, before a writer can generalize about or classify people, events, or feelings, he must be able to remember those things so that he can reflect on similarities and differences among them.

Let us use an example to map the transformation of an unprocessed event of the "now" to the level of generalization in order to see how essential the process of remembering is in terms of abstracting. Suppose a child burns his finger when he touches a hot oven. Initially, the act is an event of the moment, a raw, unprocessed phenomenon, as yet unclassified, on a very concrete, physical level. The child at this stage may not even see that touching the hot oven was the cause of his burning his finger. Perhaps there were other events occurring simultaneously (the kitchen lights flashed on; there was a clap of thunder) to which the child could mistakenly attribute his injury. Imagine, however, that a little later the child again touches the hot oven and burns himself. He may <u>remember</u> the last time he sustained the same type of injury. In the act of remembering, the child may discover what was similar about each time he burned himself. The categorization of remembered events enables the child to discover that if you touch hot ovens, then you will burn your fingers. This discovery, expressed as an "if... then" statement, is really a theory, a very high level of abstraction.

Clearly, then, remembering what happened represents a crucial step in the abstracting process. Therefore, a narrative, or a recounting of what happened is also a more abstract form of writing than dramatic writing would be, since it goes beyond mere recording of unprocessed, raw phenomena. Writing in the narrative mode brings

us a step closer to the generalizing and theorizing required by the expository mode.

The reader will remember that we have distinguished between two types of narrative writing in this sequence. By non-fiction narrative we mean the reporting of events which have actually occurred. Fictional narrative requires the writer to first imagine that certain things occurred, and then report about them to his audience. Because the fictional follows non-fiction narrative in the sequence, the suggestion is that the fictional type is a bit more complex than the other. The reason for this particular ordering is probably obvious by now. Though both deal with "what happened," non-fiction deals with events which were once moored in an actual time and space for the writer. To imagine "what happened," the writer must conjure up the time and place as well as the events. The distance between the speaker and his subject is therefore greater in fictional narrative than it is in the non-fiction type. The increased distancing or decentering accounts for the greater complexity involved in writing fiction as opposed to non-fiction narrative pieces.

Not only does the writer reach a higher level of abstraction when writing in the narrative mode as opposed to the dramatic mode, but also the arrangement of sub-categories within the mode allows the writer to continue the decentering process. There is a definite movement away from oneself as participant toward oneself as an observer of what others have done. This shift is evident if one is careful to keep in mind the definitions for each sub-category as Moffett explains them in Teaching the Universe of Discourse. Moffett's definitions may or may not correspond to the reader's notions about what is meant by each of these rather traditional labels,

so that clarification of each is in order at this point.

At the lowest level of decentering is sensory reportage, the mere describing of physical attributes or events as the writer observes them. Since the writer translates phenomena in terms of his personal sensory perceptions, SENSORY REPORTAGE IS A Highly Subjective or egocentric type of writing. Like the rest of non-fiction narrative writing, sensory reportage is necessarily a past tense or an after the fact type of reporting. This becomes clear when one realizes that the writer only makes his report after he has observed something, reflected on its components, and then selected the attributes he chooses to include in his piece (Moffett, James. A Student-Centered Language Arts Curriculum Grades K-13: A Handbook for Teachers, Boston: Houghton Mifflin Company, 1973, p. 354).

Although it is true that sensory reportage is a highly egocentric level of discourse, we have attempted to devise the assignments under this particular category so that they reflect increasing levels of decentrism. The points of view from which the student must write change in each task so that his role gradually switches from participant to observer. As a "subjective observer," the writer and the subject are one. He focuses on describing himself only in his report. Writing from the point of view called "involved observer" means that not only must the writer focus on himself, but also on others in his descriptive report. Finally, the writer ceases to focus on himself at all, and writes as a "detached observer," with others as the subject of his sensory reporting. Although these labels for the various points of view, are Moffett's terms (Moffett, James and Mc Elheny, Kenneth R., ed., Points of View, New York: Mentor Books, 1966), we have assigned them definitions

which are a bit different and perhaps more comprehensive in nature. We also should point out that inclusion of sensory reportage at this juncture in the sequence is a further refinement of Moffett's order, but one which we feel is sensible or at least justifiable in relation to the rest of the decentering progression.

The next sub-category under non-fiction narrative is autobiography. As it applies to this writing program, autobiography requires the student to write about himself only, and the experiences he has had either in the recent or remote past. The result is a narrative which again reflects a highly egocentric piece.

A memoir differs slightly in that it requires one to write about recent or remote experiences involving oneself and others. A gradual decentering occurs due to the inclusion of others, which prevents the writer from focusing solely on himself.

In biographical writing, one must become an observer and report on the past experiences of one other person, excluding oneself. The detachment which writing as an observer and not as a participant requires accounts for an even greater level of decentering than in memoir writing.

Chronicle writing, or reporting on the past experiences of a group of others, excluding oneself, is the last stage in the progression from egocentrism to decentrism. Here, the writer's focus must include many, rather than one; he becomes an historian rather than a mere biographer.

Being careful to keep Moffett's above definitions in mind, the reader will be able to trace the gradual decentering process which the following activities are meant to illustrate.

Non- Fiction Narrative Mode: Writing Tasks

I. Sensory Reportage: (recorded sensory description)

A. Subjective observer (self)

Look closely in the mirror at your face in the morning immediately after you get our of bed. Describe exactly how you look so that your friend has a definite impression of what your're talking about.

B. Involved observer (self and other(s))

Look at a family picture which includes yourself. Describe what everyone's clothing looks like as carefully and exactly as you can, so that someone who has never seen the picture before could visualize the clothing.

C. Detached Observer (other s)

Describe to a blind man what a plate of spaghetti and meatballs looks like.

II. Autobiography: (self)

A. Recent

Tell about one thing that happened in the past month to make you feel embarrassed. Your audience is your best friend.

B. Remote

You and other members of the class are discussing horrible punishments you've recieved during your lifetime. Tell the class in writing what was one of the worst punishments you've ever recieved.

III. Memoir: (self and other s)

Cont.

Memoir :

A. Recent

What happened recently in one of your classes that made it difficult for the teacher to conduct class? Your audience is your mother.

B. Remote

One rainy afternoon in the cafeteria you and your friends begin to think back on various tricks you've played on your family, teachers, other friends, and outsiders. Tell in writing what was one of the best tricks you ever played one someone. Your audience is a new boy in school.

IV. Biography: (other)

A. Recent

Spend a day observing a family member or a friend and then write a report telling exactly what that person did on that day in his life. Your report should be written from your viewpoint as an observer. In other words, leave references to yourself out of the report. Your audience is someone your age who does not know this person at all.

B. Remote

Interview an older family member or relative to get information on what happened during a typical school day when he or she was your age. Then write a report to your calssmates on the information gained during the interview.

V. Chronicle: (others)

A. Recent

Watch a group of your friends playing any game of

Chronicle:

their choice. Then report on what happened during the game in a newspaper article form for your school paper. Don't use "I".

B. Remote

Interview both of your parents. Find out how they met, why they decided to marry, and what family, social or economic circumstances surrounded their courtship. Then write a "history" of your parents' meeting, romance, and marriage. Your audience is your classmates.

Fictional Narrative

Fictional narrative, the third mode in this sequence, is a modification of James Moffett's original ordering. The term "fictional narrative" is more or less one of our own devices, inserted to fill what would otherwise have been a gap in our program. The reader will remember that narrative writing in general deals with "what happened," and represents a higher level of abstraction than does dramatic writing. What makes fictional narrative different from, and a bit more complex than, non-fiction narrative is the fact that it is purely imaginative. Fictional narrative is perhaps a bit more demanding than its non-fiction counterpart in that the writer is not able to report on a actual once-upon-a-time events, people, or scenes. Instead, he must invent them or at least embellish reality a bit.

Anyone who looks at an outline of our sequence may wonder why narrative or "what happened" fiction is the only type we deal with in what is supposed to be a comprehensive writing program. They may ask themselves why we have chosen to narrow our focus to the exclusion of other types of fiction. The fact is, if one studies the program carefully, he will see that just the opposite is true. All along we have been dealing with fiction under the dramatic mode, by asking students to imagine "what is happening" in certain minimal situations. We will deal with fictional situations again when we ask students to imagine "what happens" or "what may happen" (Mof-

in the expository mode

fett, James, Teaching the Universe of Discourse, Boston: Houghton Mifflin Company, 1968, p. 35).

The reader will notice that the format and sub-categories for this mode correspond to those listed under non-fiction narrative. Again as before sub-categories and points of view show a gradual decentering as the writer shifts his focus away from himself and more toward others. The successive tasks force a change in the writer's role from participant in to observer of the action.

In addition to this, the writer must also attempt two kinds of narrative, one a bit more complex than the other. The tasks listed under all the categories except sensory reportage direct the student to first write a simple story of some sort and then try to write what we have termed a "two-dimensional" story. To do this, the student must incorporate a theme or a message into his piece (for example, "crime doesn't pay"). The result is a more complex narrative which can be read on two different levels or dimensions: on one plane as a series of events with some plot, and on another as events which illustrate an underlying message. The possible forms this two-dimensional story could take are many. Myths, fables, parables and allegories are just a few the teacher might encourage his students to attempt, depending, of course, on their interests and abilities. The following list, then, is a series of activities which invite the student to try his hand at increasingly more complex writing tasks.

Fictional Narrative Mode: Writing Tasks

I. Sensory Reportage: (recorded sensory description)

A. Subjective observer (self)

Pretend you are a Martian. Describe what you look like well enough so someone else in your class could draw a picture of you.

B. Involved observer

Pretend you live under water in a community called Aquantis. Describe your community well enough so that someone else in your class could draw it.

C. Detached observer

You are on an inter-galactic cruise and look down at a small planet called Barsoom. From your window seat you clearly see the phsical features of the planet. Tell what you see clearly enough so that the other passengers could visualize Barsoom.

II. Autobiography: (self)

A. Storytelling

Make up a story in which you are kidnapped. Tell the newspaper reporter from your local press what happened on your one day of captivity.

B. Two Dimensional Storytelling

Make up a story to tell your younger brother or sister about a day in your life when you found out that honesty was the best policy.

III. Memoir: (self and others)

Cont.

Memoir:

A. Storytelling

Tell a story about the time you and a group of people were trapped on a sinking island with no visible means of escape. Be sure your story follows a logical development from beginning to end. You audience will be the student body, since your article will be published in the school's literary magazine.

B. Two Dimensional Storytelling

Make up a story for the class in which you and your friends played a game with your brother and his friend. Show how in playing this game you and your friends learned you should do unto others as you would like them to do unto you.

IV. Biography: (other)

A. Storytelling

Make up a story to be shared with the class about a person who became a millionaire.

B. Two Dimensional Storytelling

Make up a story to be shared with the class about a person who became President and eventually learned that power corrupts.

V. Chronicle: (others)

A. Storytelling

Pretend you are a typewriter in an office where many men and women work. All day long you watch the romantic involvements and disagreements among the workers.

Chroncile: Cont.

Tell a story about one of these romantic or angry incidents, being sure to tell how it started, developed, and finally ended. Your audience is the office cleaning lady.

B. Two Dimensional Storytelling

Write a story for your classmates about a group of politicians who learn that crime doesn't pay.

The Expository Mode

At the highest level of decentering and abstraction stands exposition, the end point of our writing sequence. It encompasses a broad spectrum of purposes, from simple explanation, to synthesis of ideas, to logical argumentation, to the drawing of conclusions or the making of inferences. The feature which distinguishes exposition from the other modes is that it is not mere description or sensory reportage. It is explanation which requires one to reason, or to order steps, or to organize or combine phenomena into a logical sequence.

The first category under the expository mode, explanatory, is just what its name implies -- a discourse in which the writer must explain something in a logical order or give simple directions. Moving up the scale of complexity, the next category is labelled generalizing. When a writer generalizes, according to the definition on which this level of discourse is based, he observes, selects, and then classifies events or ideas. As Moffett would explain, the writer, when generalizing, sees phenomena as analagous after he assimilates them and makes general assertions about them (Moffett, James, Teaching the Universe of Discourse, Boston: Houghton Mifflin Company, 1968, p.34). Certainly, then, generalizing represents a higher plane of abstraction than explanatory writing in that a writer has become further removed from his subject both spatially and temporally speaking. He must sort and select phenomena

from many different times and places and then perceive equivalencies among them. In other words, the writer generalizes by removing phenomena previously grounded for him in time and space from their spatial and temporal moorings, and he then classifies them into categories independent of concretely defined times or spaces. The generalization becomes, as it were, a "free-floating," idea or hypothesis and is thus more abstract than simple explanation.

When a writer uses his generalization to progress a step further and make a statement about what may happen, based on the categories he has formulated, then we say the writer is theorizing. He is testing his generalizations to see if the categories he has devised hold true for events which are similar to those he has observed, but which have not yet occurred.

Perhaps it is easier to see this final stage in the progression if we trace an example from the realm of explaining, to that of generalizing, to that of theorizing. Suppose we ask a student to explain the existing procedure for exiting the school building during a fire drill. The result would be a piece which would illustrate the primary level of exposition, in that the student would produce an ordered procedural explanation (for example, go out the door, turn right, walk quietly, etc.).

Now assume we ask the student to think of all the times he was involved in a school fire drill, and reflect on what was similar about student behavior during those drills. We want him to write on a topic entitled "Most Students Know the Procedure for Leaving the School During Fire Drills." In other words, he must sort through and select from his perceptions, find similarities among them, and then categorize the phenomena to come up with a

statement about "what happens" (Ibid., p. 35) when students are involved in a fire drill. This statement about "what happens" is a generalization based on past experiences and perceptions.

Finally, let us imagine we ask this student to tell others "what may happen" (Ibid., p. 35) if schools had no organized policy for exiting the building during fire drills. The student must use his generalization about what happens because of an existing school policy on fire drills in order to formulate a theory about what may (or may not) happen if such a policy did not exist. Essentially, the student says, "Given the present school policies, I have discovered that this is what usually happens. Therefore, if you remove the present school policies, then this may happen instead." The "if ... then" theory formula attempts to predict an occurrence which is far away from the speaker in terms of time and space. Simply put, theorizing is writing about things which have not happened, but which may happen; about things which as yet are not grounded temporally or spatially for the writer. Here the sequence reaches its highest level of abstraction. The distance between the speaker and his subject is the greatest when one theorizes in order to predict.

Under each of the categories labelled explanatory, generalizing, and theorizing, the points of view are adjusted to achieve an increasing level of decentrism with each successive activity. The student is asked to write from the roles of subjective observer, involved observer, and detached observer, and to switch to fictional personae as well. The reader will remember that these points of view and the decentering process achieved by manipulating them in various writing tasks is explained in the non-fiction and fictional

narrative sections of this program.

Such is the level of task-complexity when the writer reaches the expository mode, that one may wonder why it even appears in a sequential writing program for seventh and eighth graders. Indeed, Moffett himself would probably argue that, given the capabilities of students at this stage in their cognitive development, the high level of decentering and abstraction required by exposition makes it either too difficult or completely inaccessible to junior high students. Nevertheless, two factors compel us to include exposition in our sequence. The first is a matter of dealing with the realities of the school situation in which we teach. Like many other students, ours must write in the expository mode in order to answer an essay question based on literature for their final examination. We feel it only fair to acquaint our students with this mode so that they will have encountered it before they have to deal with it on the exam.

The second factor which is urging us to include exposition as the end point of our sequence is an overwhelming confidence in the program we have adapted, as well as in its theoretical base. The logic is that if this program will help students to grow in their abilities as writers, then perhaps this growth will enable them to deal with the more complex task of expository writing better than we can begin to predict. Certainly what they come to learn and manage better at one level of discourse can only enhance their writing later in the sequence. What is crucial is the fact that we will be able to validly assess whether our hunches about the students' ability to handle the expository mode are in fact true, due to the scheme we have devised for measuring growth in writing.

Expository Mode: Writing Tasks

I. Explanatory: (a description, explanation, or set of directions that follows a logical sequence.)

A. Subjective observer

Explain to the class how you go about making a peanut butter and jelly sandwich. Use "I".

B. Involved observer

Explain to the class how you and your friends go about making homemade pizza. Your audience is your classmates.

C. Detached observer

Explain to your friends how your mother goes about washing dishes.

II. Generalizing: (using classification and contrast to draw conclusions about "what happens".)

A. Subjective observer

Copy the following statement on your paper:
I am very _____.
Fill in the blank with a word which best describes you. Prove what you have said by giving evidence or examples from your personal experience. Your audience is your best friend.

B. Involved observer

Write the following statement on your paper:
I am more _____ than most other people.
Fill in the blank with a characteristic or quality of your choice, and then prove what you say by giving evidence or examples. Your audience is your classmates.

Cont.
Generalizing:

C. Detached observer

You are a physical education teacher and have been asked to speak at a student assembly. The purpose of your speech is to encourage seventh and eighth grade students to sign up for intramural sports. You want to explain to everyone how important sports are to life. Write down what you would say in your speech which is entitled "Why Sports Are Important to Life".

III. Theorizing: (using generalizations to predict what "may happen".)

A. Subjective observer

Explain at least three ways in which your life might be different if you woke up without any thumbs. Your audience is your classmates.

B. Involved observer

Pretend that you are Huckleberry Finn. Explain at least three ways in which your life and that of the Widow Douglas may be different if you were forced to live under her guardianship forever. Your audience is your close friend, Tom Sawyer.

C. Detached observer

Expain three changes that would occur in a community if there were no police. Your audience is a mayor who is contemplating cutbacks in the police force.

Areas of Concentration for Grades 7 & 8

DRAMATIC MODE

I. Dialogue

1. Self and familiar other
2. Self and unfamiliar other
3. Two familiar others
4. Two unfamiliar others
5. Three or more others

II. Socratic Dialogue

1. Little decentering
2. More decentered
3. Most decentered

III. Dramatic Monologue

1. Little decentering
2. More decentered
3. Most decentered

IV. Interior Monologue

1. Little decentering
2. More decentered
3. Most decentered

NON-FICTION NARRATIVE

I. Sensory Reportage

1. Subjective observer
2. Involved observer
3. Detached observer

II. Autobiography

1. Recent
2. Remote

III. Memoir

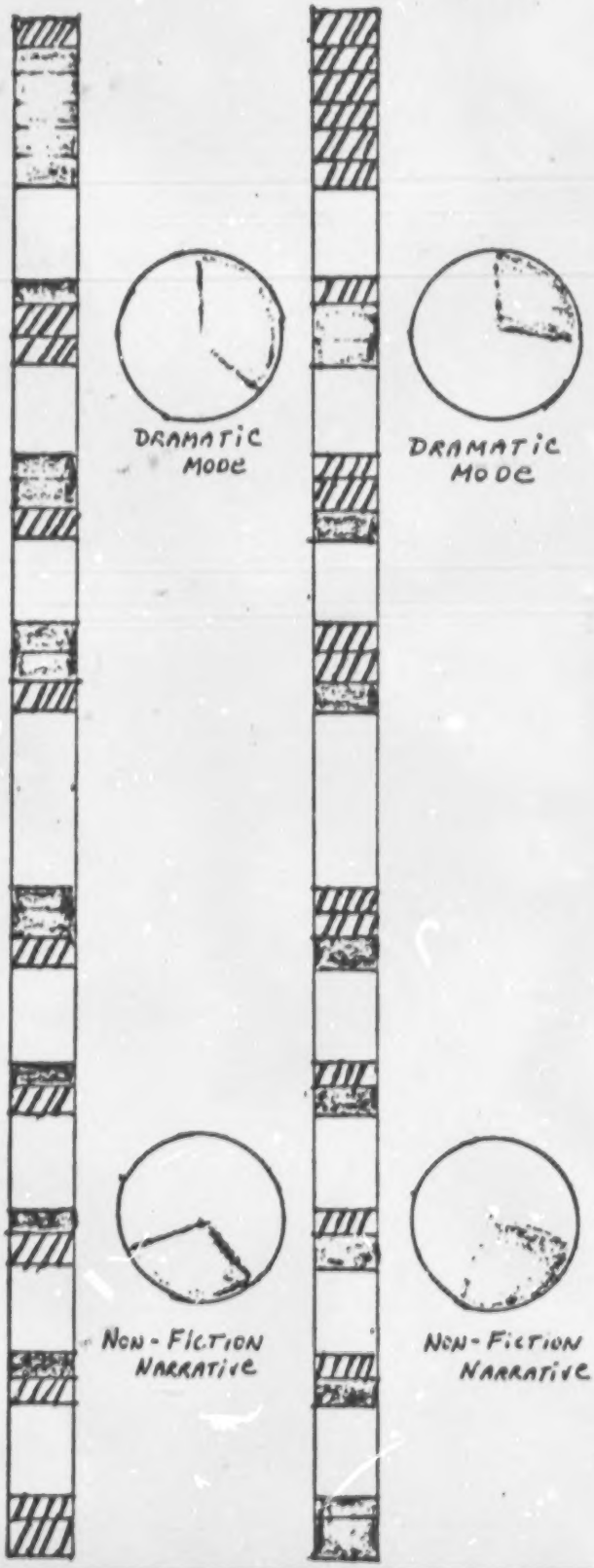
1. Recent
2. Remote

IV. Biography

1. Recent
2. Remote

V. Chronicle

1. Recent
2. Remote



FICTIONAL NARRATIVE

I. Sensory Reportage

1. Subjective observer
2. Involved observer
3. Detached observer

II. Autobiography

1. Storytelling
2. Two dimensional storytelling

III. Memoir

1. Storytelling
2. Two dimensional storytelling

IV. Biography

1. Storytelling
2. Two dimensional storytelling

V. Chronicle

1. Storytelling
2. Two dimensional storytelling

EXPOSITORY

I. Explanatory

1. Subjective observer
2. Involved observer
3. Detached observer

II. Generalizing

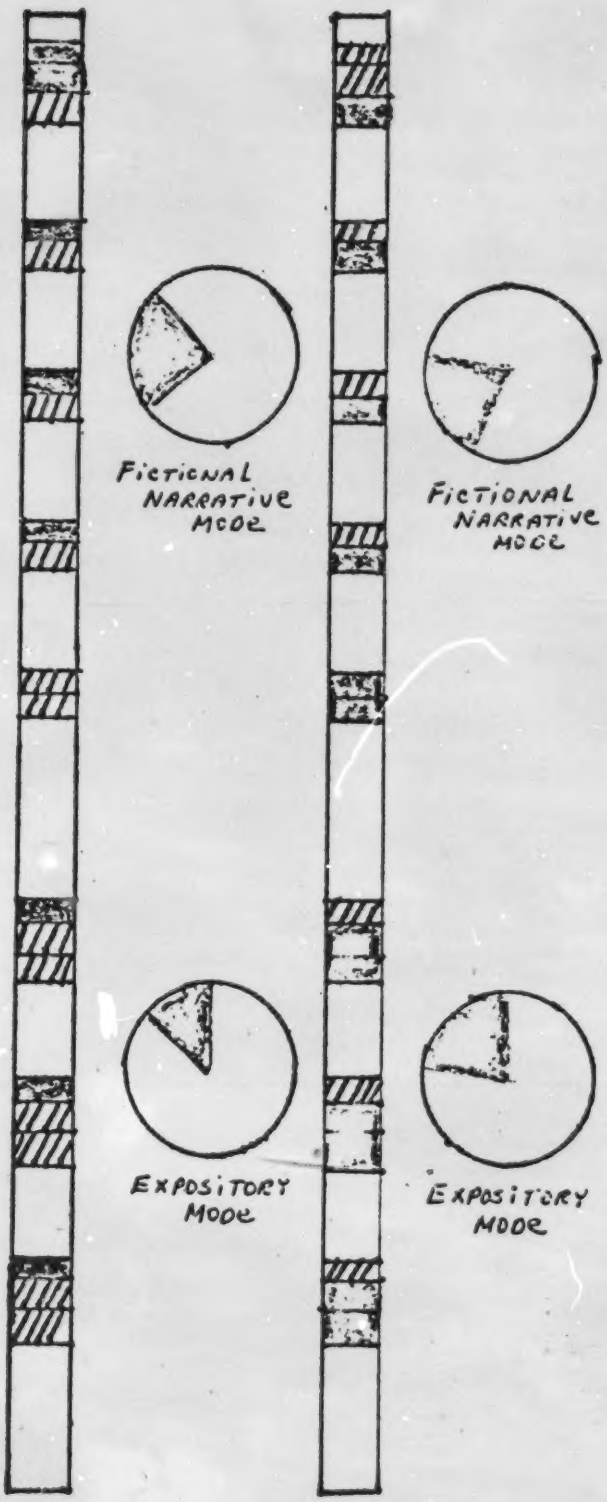
1. Subjective observer
2. Involved observer
3. Detached observer

III. Theorizing

1. Subjective observer
2. Involved observer
3. Detached observer

KEY

Most concentration
Little concentration



The full circle represents a school year.

The shaded portion of each circle indicates the approximate amount of time spent on specific modes during the course of a school year.

A Word About Our Objectives

In designing a sequential writing program for seventh and eighth grade, it was first necessary for us to devise a number of performance objectives which would give some direction to the teaching of writing. The objectives also stand as a basis against which a teacher can gauge growth in a student's writing ability. Such performance objectives, stated at the outset of a course, provide the student with a description of the ways in which he is expected to change. Naturally there is no way one can predict all the ways in which a student may change or grow under our tutelage. What we want to emphasize here is that performance objectives are merely statements of the minimum expectancies a teacher may have for his students' growth in writing. We invite our colleagues to examine the list which appears below, and encourage them to add any objectives which they consider important. It is our belief that cooperative input can only improve the quality of the writing program we are proposing.

Statement of Objectives for a Junior High Writing Program

I. RHETORICAL CONCERNS

A. The student will write frequently in class and for a variety of purposes -- (the underlying reason behind the task)

B. The student will practice writing for a variety of audiences -- (the person or group of people to whom the writing is directed)

C. The student will practice writing using various assumed personae -- (the roles or masks the writer assumes)

D. The student will practice writing from various points of view:
1. Subjective Observer -- Self observing self
2. Involved Observer -- Self observing self and others
3. Detached Observer -- Self observing other(s)

E. The student will grow in his ability to make effective use of the intellectual strategies as they relate to the purpose of his writing:
1. Focus -- the grammatical subject of each clause in a piece of discourse.
2. Contrast -- seeing how people, items, or events differ from others.
3. Classification -- sighting similarities or labelling, categorizing, and comparing.
4. Change -- dealing with what something was vs. what something has become.
5. Physical Context -- referring to physical surroundings in which events or characters are grounded.
6. Sequence -- ordering; locating items or events in a time sequence.

F. The student will grow in his ability to make appropriate word choice according to the purpose -- persona-audience --described in the writing assignment.

G. The student will grow in his ability to write more effectively in a variety of modes (the dramatic, the narrative -- non-fictional and fictional -- and expository).

II. SYNTAX, USAGE, AND MECHANICS

A. The student will increase his syntactic fluency -- the average number of words per T-unit (the main clause and all its modifying phrases and subordinate clauses).

B. The student will make fewer usage errors depending upon the purpose and persona of his writing.
   1. Subject - Verb Agreement
   2. Pronoun Usage
   3. Use of Homonyms ---- their, there, they're
      too, two, to
      its, it's
      your, you're
      whose, who's
   4. Verb Tense

C. The student will make fewer mechanical errors of the following types:
   1. End Stop Punctuation
   2. Commas
   3. Capitalization
   4. Quotations
   5. Apostrophe

III. RESPONDING

A. The student will be willing to make a contribution to prewriting discussions.

B. The student will be willing to make a response to the writing of his fellow classmates and to other writers outside the classroom.

IV. VALUING

A. The student will come to value writing more than before.

B. The student will come to value writers more than before.

Measurement: A Growth Model

Before one can make a judgment about the usefulness or value of this or any other writing program, he must be able to determine what effect it is having on the students and their writing. In other words, some way of evaluating program effectiveness and student growth is a prerequisite before one can say whether the program is "good" or "bad." The problem of measurement for English teachers, and in particular for teachers of writing, however, is much more complex than it is for teachers in almost any other subject area. This is true because of the nature of the subject we call writing. Unlike tenth-grade biology or seventh-grade social studies, there is no specific body of facts to be mastered. Indeed the question is, "Can one ever 'master' the art of writing?" "Can one ever hope to memorize a body of facts and finally say he has mastered language arts or communication skills in general?" Obviously, most of us would have to agree that the answer to both of these questions is "no." However, this resounding "no" necessitates the posing of a related question: "How, then, can a writing teacher determine whether his students are, in fact, learning?" We believe that the answer to this more perplexing question lies in viewing learning as a process of changing or developing in some way. If a teacher can assess changes in a student's writing ability, he then has a way to determine whether or not the student is growing under his tutelage.

The key phrase to remember is measuring growth. The measure-

ment scheme we are proposing is based on a growth model. Such a scheme makes it necessary to look at early, middle, and then late samples of ongoing student writing during the course of a year, and to note how the student writer is changing. A teacher's description of change can occur as formative evaluation, which continues periodically throughout the course, or as summative evaluation, which is a final statement of exactly how much the student has grown by the end of a course. The methods we are proposing can be used in both of these evaluation processes.

Looking for and describing change is a process which is very different from that of putting letter or number grades on isolated pieces of writing. How much does a letter or number tell a student (or, for that matter, a teacher) about exactly what it is he is doing more or less effectively from one assignment to the next? Indeed, we could argue that evaluation procedures, as they presently exist in many writing programs, reward students with "natural" ability who do not necessarily grow, while they punish poorer writers who may grow a great deal, but who are still not as good as the "naturals." Such invidious comparisons are not reasonable bases for student evaluation, for they do not take growth or learning into account. The measurement scheme we will present is offered as a more valid way in which to assess growth in student writing ability.

Before examining the list of measures, the reader is asked to consider two important facts about measuring growth in writing. First of all, studies show that growth in this particular area is an extremely slow process. One example of this is illustrated under the measure for syntactic fluency. A teacher may want to keep

this fact in mind when making formative and summative evaluations of student writing. Secondly, the only way to insure that a measurement scheme for writing is valid is to base the measures on actual writing samples. What we are cautioning against is the use of multiple choice or standardized tests as measures of writing growth. Such tests would not have validity, for they do not test what they purport to (i.e. actual writing).

Our scheme does not dictate that all evaluation be done solely by the teacher. Certainly peer evaluation and self evaluation are possible alternatives or supplements, depending on one's own preference or philosophy.

Before presenting the list of measures, we wish to acknowledge the sources we found valuable and on which we based our growth model. We urge the reader to examine them for a more comprehensive discussion, and perhaps a better understanding of the measurement question for teachers of writing. Paul Diederich's book, Measuring Growth in English (Urbana, Illinois: NCTE, 1974), proposes a method for assessing schoolwide growth in writing. An article by Charles Cooper, "Measuring Growth in Writing" (English Journal, March, 1975), is a concise statement of the measurement problem for writing teachers. Cooper also includes his own list of objectives and measures for a writing program. Finally, an as yet unpublished article by Lee Odell, entitled "Measuring Changes in Intellectual Processes: One Dimension of Growth," contains thoughtful suggestions for describing how effectively students are using certain intellectual strategies in their writing. We hope our colleagues will find these sources as informative and helpful as we have in setting up the list of measures which follows. 47

Measures for Performance Objectives

We have stated at the outset of this program that our sequence is intended to help improve students' expository writing. To determine whether or not the program has been effective in reaching this objective, it is necessary to use these measures in a pre-test/post-test situation. Have the students do some expository writing very early on, perhaps within the first few weeks of school. As the year progresses, get a middle and late sample of expository writing from each student. Be sure to save them in folders. Then, at the end of the course, perform these simple measures to determine whether or not there has been any growth in the students' ability to write exposition. The results you would arrive at by comparing writing samples from two different modes would likely be inaccurate or misleading. However, you may want to use the measures in formative evaluation situations for each individual mode all throughout the year.

I. Rhetorical Concerns

A. The student will write frequently in class and for a variety of purposes.
   Measure: Recorded teacher observation of student participation in class-assigned writing tasks. Also, teacher examination of individual writing samples in student folders and recorded observations of different purposes reflected in various writing samples.

B. The student will practice writing for a variety of audiences.
   Measure: Recorded teacher observation of audiences identified in students' writing itself or in the writing

tasks on which writing samples are based.

C. The student will practice writing using various assumed personae.

Measure: Recorded teacher observation of personae identified in students' writing itself or in the writing tasks on which writing samples are based.

D. The student will practice writing from various points of view.

Measure: Subjective Observer - note surface cues such as the occurrence of references to the writer himself in the samples being examined.

Involved Observer - note surface cues such as the occurrence of references to the writer himself and to others as well in the samples being examined.

Detached Observer - note surface cues such as the occurrence of references to others, and the exclusion of references to the writer himself in the samples being examined.

E. The student will grow in his ability to make effective use of the intellectual strategies as they relate to the purpose of his writing.

Measures: (note: all of these measures come directly from an article by Lee Odell, entitled "Measuring Changes in Intellectual Processes as One Dimension of Growth in Writing." In using these measures, one must always consider the purpose of the assignment being examined.)

1. Focus - identify the grammatical subject of each clause.
2. Contrast - look for surface or linguistic cues like the following in the writing:
   a. Connectors such as: or, nor, else, lest, otherwise, alternatively, but, however, nevertheless, on the contrary, on the other hand, instead, though, although, in spite, despite.
   b. Comparative and Superlative Forms such as: more/most, less/least, -er/-est.
   c. Negative Affixes such as: anti-, im-, in-, ir-, il-, dis-, -less, un-, non-, a-.
   d. Lexicon: noun, verb, adjective, or adverb and forms of such words as "contrast," "paradox," "distinction," "difference," and their synonyms.
3. Classification - look for surface cues like the following in the writing:
   a. Syntax: the Subject-Linking Verb-Complement sentence pattern.
   b. The use of phrases such as: "for example," "an example," "for instance," "an instance."
   c. Lexicon: noun, verb, adjective, and adverb forms of such words as "similar," "resemble," "class," and synonyms.
4. Change - look for surface cues like the following in the writing:
   a. Lexicon: verb, noun, adjective, or adverb forms

of the word "change" or synonyms for change.

b. Verb phrases which can be plausibly re-written so as to include "become" (e.g. realize = to become aware of).

c. Verb phrases which include "began" (or a synonym) or "stop" (or a synonym) plus a verbal (e.g. I began to cease noticing.).

5. Physical Context - Look for surface cues in the writing like the following: Nouns that refer to geographical location, an object in a physical setting, a sensory property of a physical setting (e.g. the wind in the trees).

6. Sequence - look for surface cues in the writing like the following: Adverbial elements indicating that something existed before, during, or after a moment in time. For example, "then," "when," "next," "later," "meanwhile," "subsequently."

F. The student will grow in his ability to make appropriate word choice according to the purpose, persona, and audience described in the writing assignment.

Measure: The teacher should consider the full rhetorical context of the writing and determine whether a writer "would be likely to say that" in the rhetorical situation with which the writing deals.

G. The student will grow in his ability to write more effectively in a variety of modes.

Measure: Use of an analytic scale designed for each individual mode to rate early, middle, and late samples of each mode.

An analytic scale is a rating device which has a scale ranging from low to high. Accompanying this rating scale is a very important description of the criteria which establish what will constitute a high, medium, or low score for each of several qualities defined for the particular mode of writing you are attempting to evaluate. Because the length of a scale prohibits its inclusion here as an illustration of the complete format, a short segment of the Diederich-French-Carlton Scale for exposition will serve as an example.

	Low		Middle		High
Organization	2	4	6	8	10

High: The paper starts at a good point, moves in a straight line, gets somewhere, and stops at a good point. The paper has a plan that the reader can follow; he is never in doubt as to where he is or where he is going. Sometimes there is a little twist near the end that makes the paper come out in a way that the reader does not expect, but it seems quite logical. Main points are treated at greatest length or with greatest emphasis; others in proportion to their importance.

Middle: The organization of this paper is standardized and conventional. There is usually a one-paragraph introduction, three main points each treated in one paragraph, and conclusion that often seems tacked on or forced. Some trivial points may be treated in greater detail than important points, and there is usually some dead wood that might better be cut out.

Low: This paper starts anywhere and never gets anywhere. The main points are not clearly separated from one another, and they come in a random order -- as though the student had not given any thought to what he intended to say before he sat down to write. The paper seems to start in one direction, then another, then another, until the reader is lost.
(Diederich, Paul. Measuring Growth in Writing, Urbana, Illinois: N.C.T.E., 1974, pp. 54,56).

II. Syntax, Usage, and Mechanics

A. The student will increase his syntactic fluency.

Measure: Get a count of forty-five T-units from at least three early and three late papers in the same mode. A T-unit is defined as any main clause, including all its modifying phrases and subordinate clauses. Count the number of words in the three early samples up to the end of the forty-fifth T-unit. Divide the number of words by forty-five to get the "mean T-unit length," or the average number of words per T-unit. Perform the same operation on the three late writing samples to determine the mean T-unit length reflected in later writing. Compare the two averages to see if there has been any growth. Studies show that normal growth in syntactic fluency is from .25 to .50 words per T-unit per year. Therefore, anything above the .50 word mark is a true indication of growth in syntactic fluency. (Cooper, Charles. "Measuring Growth in Writing," English Journal, March, 1975, p.115).

B. The student will make fewer usage errors, depending on the purpose and persona of his writing.

Measure: Count off at least three hundred words from at least two early and two late papers in the same mode. Now count the number of usage errors in the early sample of the types specified under the objective in an earlier section of this program. Perform the same count for usage errors in the late sample. Growth will show up as a reduction in the number of errors the student makes. Naturally, you probably would not want to use this measure on writing in the dramatic mode, where a student may purposely make usage errors to imitate natural speech. ("Ibid," pp. 114-115).

C. The student will make fewer mechanical errors of the types

specified in an earlier section of this program.

Measure: Perform the same error count as described under the usage measure on writing samples in the same mode. The samples again should be at least 300 words from at least two early and two late pieces. This time, count the number of mechanical errors in each sample, instead of usage errors. Growth will be reflected in a reduction of mechanical errors from early to late samples. ("Ibid.," pp. 114-115).

III. Responding

A. The student will be willing to make a contribution to pre-writing discussions.

Measure: Recorded teacher observation of individual student participation.

B. The student will be willing to make a response to the writing of his fellow classmates and to other writers outside the classroom.

Measure: Recorded teacher observation of individual student participation.

IV. Valuing

A. The student will come to value writing more than before.

Measure: Use of an attitude scale of some sort, perhaps an attitude-sort or a Likert-type scale early on and then later in the year to determine positive change. These two types of measures are neatly summarized by Charles Cooper in A Guide to Evaluation (Lexington, Massachusetts: Ginn and Company, 1973). In the attitude-sort, a student is asked to anonymously rank order statements about writing which represent feelings that are "exactly like," "like," or "exactly opposite" the student's own feelings. The Likert-type scale simply asks a student to anonymously indicate the extent to which he agrees or disagrees with statements concerning writing. Some very helpful suggestions for constructing one's own attitude scale are offered by Abraham Oppenheim in Questionnaire Design and Attitude Measurement (New York: Basic Books, 1966).

B. The student will come to value writers more than before.

Measure: Use of an attitude scale early on and then later on in the semester to determine positive change.

Conclusion

We would like to suggest some additional activities that will greatly enhance the overall effectiveness of the writing program. We foresee these as occurring simultaneously with the sequential tasks throughout the entire year. Whether the teacher uses the writing tasks we have included in the program, or develops his own tasks to suit the specific needs of his students, it is of great importance that he also develop pre-writing activities before assigning any of the writing tasks. A pre-writing activity would consist of any one of the numerous techniques designed to give the students some mental stimulation relating to the topic about which they are to write. The various forms pre-writing activities can take are many. Some examples are using songs, pictures, movies, television, role playing, group discussion, teacher lecture, or just about any device which engages the students in some thought concerning their writing task. Hopefully, such activities should ease students' resistance to writing and help them produce more thoughtful, inspired discourse.

Post-writing activities are effective in promoting continuous writing improvement. For writing to be true communication, it is necessary for an audience to respond to it. Ideally, the student will begin to improve and shape his revision or future writing in accordance with audience response. Post- writing

activities might include participation in a workshop in which a teacher and his students could respond to their classmates' writing in various manners. Some examples would be verbal response, drawing a picture, writing back, rating particular skills, or a teacher lecture. To insure success, the teacher would want to structure post-writing activities so as to include a definite procedural routine and specific goals. Those interested in further information may refer to Peter Elbow's Writing Without Teachers (New York: Oxford University Press, Inc., 1973) and Alan C. Purves' How Porcupines Make Love (Lexington, Massachusetts: Xerox College Publishing, 1972).

Often pre-and post- writing activities can implement lessons on usage and mechanics. Frequently, it seems the student does not incorporate what he has learned about usage and mechanics in classroom drills into his writing. A teacher can strengthen the connection between usage and mechanics rules and their use in writing by developing pre- and post- writing activities with this concern in mind. At the conclusion of a writing task, for example, the teacher could lecture on subject-verb agreement and have students look at their classmates' writing to spot errors. It is in student writing, rather than in text books, after all, where teachers ultimately want to reduce these errors. Having given one example, we leave it to the creative teacher to develop other ways of integrating usage and mechanical concerns into the program.

Although what we shall suggest next need not and perhaps would not necessarily be done during pre- and post- writing activities, it should be done on a weekly basis. We highly recommend giving the student sentence combining practice for ten minutes or so per week. Research indicates that this is a reliable way in which

to increase students' syntactic fluency. Although the sentence combining practice itself is isolated from actual student writing, studies indicate that students given regular practice do transfer the skill gained through weekly drills to their own writing. For additional information on helping students increase their syntactic fluency, consult the teacher's edition of Frank O'Hare's Sentencecraft (Lexington, Massachusetts: Ginn and Company, 1975).

In addition to this, we also encourage the teacher to devote some time each week or every other week toward providing students with opportunities for "free writing" (writing on anything without evaluation). Since writing is a skill, one must practice to become better at it, just as one would practice a musical instrument. Free writing on a regular basis guarantees frequent practice in writing while allowing the student to express himself in whatever mode and in whatever way he feels most comfortable, without fear of evaluation.

It may be of some concern to our readers that we have not mentioned poetry, letters, journals, advertisements, or other stylized forms of writing as yet in this program. It is not our intent to ignore them, but rather to leave it to the classroom teacher to adapt the writing tasks in the sequence to fit certain stylized forms. For example, an activity under sensory reportage in which a student is asked to describe something could easily take the form of a Haiku. As previously mentioned, the writing tasks are flexible and the teacher should feel free to modify them in order to fit his needs and the needs of his students.

If the sequence is integrated with well-directed pre- and

post- writing activities, sentence combining, and free writing, we are confident that teachers will promote growth in their students' writing ability. We are certain that teachers will find this program is a workable solution to the problem of helping students communicate more effectively through the medium of writing.

APPENDIX

Dramatic Mode: Writing Tasks

I. Dramatic Dialogues:

A. Self and familiar other

Your close friend talked you out of studying by telling you she hadn't studied and that she knew the test would be easy. So after dinner, you played a game with her rather than study. You learned from her brother that she had really studied very hard before dinner. When the tests are returned, you receive a 56, but she gets a 95. Write a conversation between your friend and you on this matter.

You have just arrived home from school and put your books down on the kitchen table. Your mother comes in from another room and begins to nag you to clean up your mess in the kitchen. She also reminds you of all the other chores which you still need to do. Write down a conversation which you and she would have over this incident.

B. Self and unfamiliar other

You are trying to get a part-time job at a restaurant. Because of your age, Mr.Morrison, the manager, is a bit doubtful about hiring you. He wants to make sure you'll be a dependable and responsible worker, and is hesitant about giving you the job since he doesn't know you well. You want the job very badly, and want to convince Mr. Morrison that you are the right person for the job. What would you say to one another during the job interview?

You ordered a strawberry sundae in a restaurant, but instead the waitress brings you a strawberry shake. The waitress doesn't want to return the shake and correct the order. Write the conversation between the waitress and you.

C. Two familiar others

Two of your close friends want to ask the same girl to the class-day dance. They begin calmly discussing the problem, but gradually become more angry with one another. Record the conversation you hear them having.

APPENDIX

Cont.

I. Dramatic Dialogues

Your teacher who is very strict has just caught one of your friends cheating on a test. Knowing this teacher and this friend as you do, write down the conversation that would probably occur.

D. Two unfamiliar others

A teenager has just inserted a quarter into a unique candy machine. The machine is lonesome and tries to engage the person in conversation before releasing the candy. Write a conversation that might occur between the machine and the teenager.

Some friends of yours and you are standing out in front of an auto dealer's showroom. You happened to notice a young man in his twenties walk into the showroom. He appears to browse around for a minute. However, a salesman corners him immediately and refuses to leave him alone. Write down the conversation that is probably occurring between these two individuals.

E. Three or more others - (script writing)

Pretend that a spaceship has landed on the front lawn of your school at 3:00 p.m. Immediately a crowd of curious and amazed students gather around the mysterious ship. Write down the conversations you might hear as everyone attempts to examine this strange object. Do not write in a separate character description for each speaker, but rather allow his personality to unfold through what he says during this scene. Consider that this scene could be performed before an audience consisting of your classmates.

In a unique pet shop all the animals are able to talk. It is 9:00 p.m., closing time. The lights go out. What might the various animals be talking about ? Give each animal a distinctive personality that will be revealed through his words. Consider that this scene could be performed before an audience consisting of your classmates.

APPENDIX

II. Socratic Dialogues:

A. Little decentering

You dislike having to sit for a full class period in study hall. Your friend, however, enjoys the chance to rest, catch up on assignments, and read. Write a conversation in which you both discuss your opinions about study hall and try to convince one another of your opinions.

Your brother and you are the same age, yet he is allowed to stay out an extra hour later. Your father thinks this is right, because you are a girl. Write a conversation between your father and you in which you try to convince each other you are right.

B. More decentered

You have been slapped across the face by one of your teachers. Your father views the slapping as unjust. Write the conversation that might occur between the teacher and your father concerning the justice/injustice of the slapping.

A female liberationist in her early twenties is talking to a man in his late fifties who opposes her ideas and will not allow his own wife to work outside the home. Write down the conversation that might occur between them as they each try to convince one another about their viewpoints.

C. Most decentered

Your class has just completed reading the play "The Valiant", in which the main character is sentenced to die in the electric chair for having committed murder. The class has discussed this verdict, and numerous opinions have been given. You and a friend disagree about the morality of capital punishment. Write a conversation you might have with your friend in which you both present your differing opinions on this issue, while trying to convince each other which is the morally right stand.

APPENDIX

Cont.

II. Socratic Dialogues:

Your school has recently been ordered by the State Supreme Court to integrate its student body. Your parents greatly oppose this idea, but the school board must go through with it. Your parents decide to attend a meeting of the school board. Write down the conversation which your parents might have with a school board member over this issue. Be sure to allow both sides to fully express their views.

III. Dramatic Monologues:

A. Little decentering

Your math teacher has given you two nights of detention for failing to do your assignments. You remember that your friends and you have an important game immediately after school. Write down what you would say to the teacher. He will not interrupt you during your explanation, so continue on by yourself.

Lately you've become involved in so many social activities both at school and afterwards that you realize you need more spending money. Tell in writing what you would say to your parents to convince them to increase your weekly allowance.

B. More decentered

The math teacher asks your friend, Sue, why she has not completed her homework. She is put on the spot to explain her reasons to the teacher after class is over. The teacher does not interrupt Sue while she makes her excuses for two minutes or so. Write down what Sue would tell her math teacher.

You are a parent and observe your child hording his toy train. He won't allow his cousin who is the same age to touch it. Take your child aside and explain why he should not be selfish with his train but rather should share it with his cousin.

APPENDIX

Dramatic Monologues: Cont.

C. Most decentered

You have just completed reading the novel Deathman, Do Not Follow Me. Pretend you are Mrs. Collingwood. Write down what you would tell Danny about your action of betraying the husband whom you loved. Pretend that Danny does not interrupt you but lets you continue on for two or three minutes.

You are an ex-S.S. officer on trial for having committed war crimes. You were forced by the Nazi Party to put Jews to death in the gas chamber. The judge has asked you to reflect on whether you feel it is necessary to do what is morally right in a war situation or to follow orders because not doing so would mean your death. What would you say to the judge about this conflict of morality vs. following orders ?

Interior Monologues:

A. Little decentering

You are on a diet. You open the refrigerator and see a blueberry cheesecake, topped with whipped cream. The temptation is irresistable. What do you say to yourself while you are cutting a piece of cheesecake for yourself and are about to begin eating ?

Your sports team has just suffered a crushing defeat by your opponent. After the game your parents drive you home. You sit in the back seat of the car, but say nothing out loud. Write down what you may be thinking to yourself on the way home.

You are driving home alone on Halloween and notice a car following you. There is a strange-looking creature seated behind the wheel. Write down what might be going through your mind as you continue on.

B. More decentered

You've just finished reading the novel, Island of

APPENDIX

Interior Monologues:

the Blue Dolphins, wherein the main character, Karana, begins building her house. Write down what she might be saying to herself as she proceeds.

Your sister or brother is about to be married. What does he/she say to him/herself as he/she walks down the aisle ?

Your friend's mother is contemplating getting a divorce because her husband is an alcoholic. She would have difficulty in supporting herself and her two children. Write down what might be going through her mind as she decides what to do.

C. Most decentered

You are an old man, now dead, about to be judged on your life's deeds so that you may be assigned to heaven or hell. You have lead a fairly decent life, but have many regrets about past actions. What are you thinking about as you approach the "judge's bench" ?

Your friend is hosting a party. Many of the guests who are planning to attend will be bringing marijuana to smoke. His/her parents won't approve of this, but no one will come to the party otherwise. Write down what might be going through your friend's mind as he/she decides how to handle the situation.

APPENDIX

Non-Fiction Narrative: Writing Tasks

I. Sensory Reportage

A. Subjective observer

Recall a time when you were scared to death. Describe your sensations so that another person would know how you felt. What changes did you feel in your body, (muscles, skin, stomach, etc.)? Remember you are only reporting sensations, nothing else.

Look closely at your bare foot. Describe exactly what it looks like as carefully and concisely as you can, so that your friend could draw a picture of it.

B. Involved observer

Describe yourself and what your're sitting on at the moment to someone who is unable to see you.

Describe your face and that of everyone else in the row you're sitting in well enough so that the teacher could recognize your row.

C. Detached observer

Interview your mother, sister or girlfriend. Ask what was the ugliest thing she ever wore? Then describe this clothing to your best friend.

Look at your best friend. Describe what he looks like as exactly as you can so that a person who didn't know him could identify him among your classmates.

II. Autobiography

A. Recent

What happened in the last week that depressed you? Expalin this to your best friend.

Cont.

Autobiography:

B. Remote

Tell about one time you did something as a child that upset your parents. Your audience is your classmates.

III. Memoir

A. Recent

Tell about something that happened to you and a group of your friends recently that really frightened you. Your audience is another friend who was not involved in the adventure.

B. Remote

Tell about a time when you were much younger and had a babysitter take care of you. Tell your parents what the babysitter, your brothers and sisters, and you actually did during this particular babysitting experience.

IV. Biography

A. Recent

Tell something interesting that happened to either your brother or sister in the last week. Your audience will be a group of your close friends.

B. Remote

Interview your mom or dad. Tell what was the craziest thing one of them did as a teen-ager. Your audience is the class.

V. Chronicle

A. Recent

Tell what happened to some friends of yours

Cont.

Chronicle:

after the last school dance. You are telling this to a friend who was not at the dance.

B. Remote

Tell what happened to the Jews under Hitler's reign to your history class.

APPENDIX

Fictional Narrative: Writing Tasks

I. Sensory Reportage

A. Subjective observer

One day you wake up and discover you have been transformed into your favorite food. Describe what you look like to someone who can't see you. Don't tell what you are until the end. Your audience is a sympathic vegtable.

You are trapped in the laboratory of a mad scientist. He has hooked both you and your pet up to a machine that is meant to make the both of you exchange physical characteristics with one another. The mad scientist turns the machine off after half of the exchange between you and your pet has taken place. Describe what you look like well enough so someone in the class could draw a picture of you.

B. Involved observer

You are sitting in the same spot in the same class only during the 1950's. Describe what you ~~look like~~ look like and the other students. Your audience is your younger brother or sister.

Imagine that there has been a world wide catastrophe. Your town as well as many others has been showered with radioactive fallout, which transforms human physical appearance. Describe to your classmates what you and your family look like after this horrible occurrence.

C. Detached observer

You are a proud mother. Describe your cute baby. What does he sound like, smile like, etc.? Your audience is your mother-in-law.

Imagine 50 years have passed. You have just glanced to the right of you. Describe for the class what the person to the right of you looks like.

APPENDIX

II. Autobiography

A. Storytelling

You woke up one morning to discover you had become a ping pong ball. Tell the class about one day in your life as this new creature.

Tell a story about a day in your life after you realized you had turned into a celery stalk. Be sure your story has a beginning, middle, and end. Your audience is a sympathetic vegetable.

B. Two Dimensional Storytelling

Make up a story telling how you were condemned to a horrible fate but with courage and endurance you overcame it. Your audience is a discouraged friend.

Write a story about a time when you learned from a mistake you made. Your audience is a younger person who can learn from the experience.

III. Memoir

A. Storytelling

One day all the appliances in your house developed minds of their own. They were able to turn themselves on or off, change channels, open and close doors, run themselves, etc. Tell the class what you and your family had to go through on that weird day.

Make up a story for a class of second graders in which you and your family have a strange adventure while on vacation in a foreign country. Pretend you are lecturing in their social studies class.

B. Two Dimensional Storytelling

Make up a story for a class of third graders in

APPENDIX

Cont.

Memoir:

which you and your friends discover it is better to be content with what you have than to complain about what you lack.

You are always hanging around with the same few friends. Your clique is always mocking an unpopular student because this person looks, dresses, and acts differently. Tell a story to a group of third-grade students in which you and your friends learn that "you can't always judge a book by its cover."

IV. Biography:

A. Storytelling

Make up a story about a child who was sold to another family. Your audience is a younger brother or sister.

Write a story about a day in Zeus's life. Your audience is his wife, Hera.

B. Two Dimensional Storytelling

Make up a story for the school football team about a person who tried to do something but became so overconfident that he failed.

Make up a story for the rich kid you babysit in which a spoiled teenager learns that consists not in having many things, but in needing few.

V. Chronicle

A. Storytelling

Make up a story for the class about the first inter-

APPENDIX

Chronicle: Cont.

galactic war between the galaxy Bucklius and the galaxy Vadalus. How did it start and end ?

Tell a story about a group of pioneers who established the first subterranean community. Your audience is your science class.

B. Two Dimensional Storytelling

Tell a story to some Sunday school children about a group of people who learned that it was better to give than to receive.

Tell a story about a group of people who learned that two wrongs don't make a right. You are entering the story in a contest and if it wins, the story will be published in the school literary magazine.

APPENDIX

Expository Mode: Writing Tasks

I. Explanatory:

A. Subjective observer

Tell the class in writing exactly how you get from your house to school. Be able to explain clearly and in a logical sequence.

Give a step-by-step explanation on how you play your favorite game or sport. Imagine your audience is a person your own age who knows nothing about the game.

B. Involved observer

Explain to the class in writing the steps that you and your brothers and/or sisters follow in giving your dog a bath. Imagine that none of your classmates have ever done this before, so be sure to explain the steps in a clear and logical way.

Explain to the class in writing how you and your brothers and/or sisters wash and wax the car. Make sure you give the steps in a logical order.

C. Detached observer

Explain to a person your own age who has never seen snow before how he would go about making a snowman. Make sure you mention each step in the correct order.

Explain how a person would go about properly addressing an envelope. Pretend your audience is a child in first grade.

Watch a classmate make a paper airplane. Now explain to a five-year-old child exactly what he would need to do in order to make exactly the same airplane.

APPENDIX

II. Generalizing:

A. Subjective observer

Copy the following statement on your paper:
_____ is my best quality.
Fill in the blank with a quality of your choice and prove what you say in writing by giving examples or evidence. Your audience is your best friend.

Copy the following statement on your paper:
I'm the world's worst _____.
Fill in the blank with any word of your choice and prove what you say in writing by giving evidence and examples. Your audience is your classmates.

B. Involved observer

Pretend you are Santa Claus. Prove that you work harder than either the tooth fairy or the Easter bunny by giving evidence to convince your audience, a group of nursery school children.

Select a character from a book and compare or contrast yourself with this character. Find one or more ways in which you are alike or different. The audience you want to convince is the author of the book.

C. Detached observer

Given the statement: "Politicians today are corrupt", agree or disagree. Make sure that you give plenty of evidence or examples to prove what you are talking about. The audience you want to convince is an assembly of junior high school students.

"Industry hurts society more than it helps society." Write this statement on your paper, and then prove it is either true or false by giving evidence to support the stand you take. Don't use "I". Your article will be published in the school newspaper.

APPENDIX

III. Theorizing:

A. Subjective observer

Explain to your younger brother or sister three things that might happen to you if your father lost his job.

Explain three ways in which your life might be changed if your family won the lottery of one million dollars. Your audience is your best friend.

B. Involved observer

Pretend you are a soldier. Explain how fighting would be different for you and your platoon if guns had not been invented. Pretend you are explaining this to some fifth graders as part of a history lesson.

Pretend you are a very popular and beloved President of the United States. Explain three things that might happen to you and the citizens if you tried to seize complete control of the country and be a king. Your audience is a Communist dictator.

C. Detached observer

Explain three things that might happen if gas stations continue to raise the price of gas. Don't use "I". Pretend your audience is your parents.

Pretend that you are a scientist. Explain three things that might happen if people continue to pollute the land and the water. Your audience is composed of a group of top level industrial leaders.